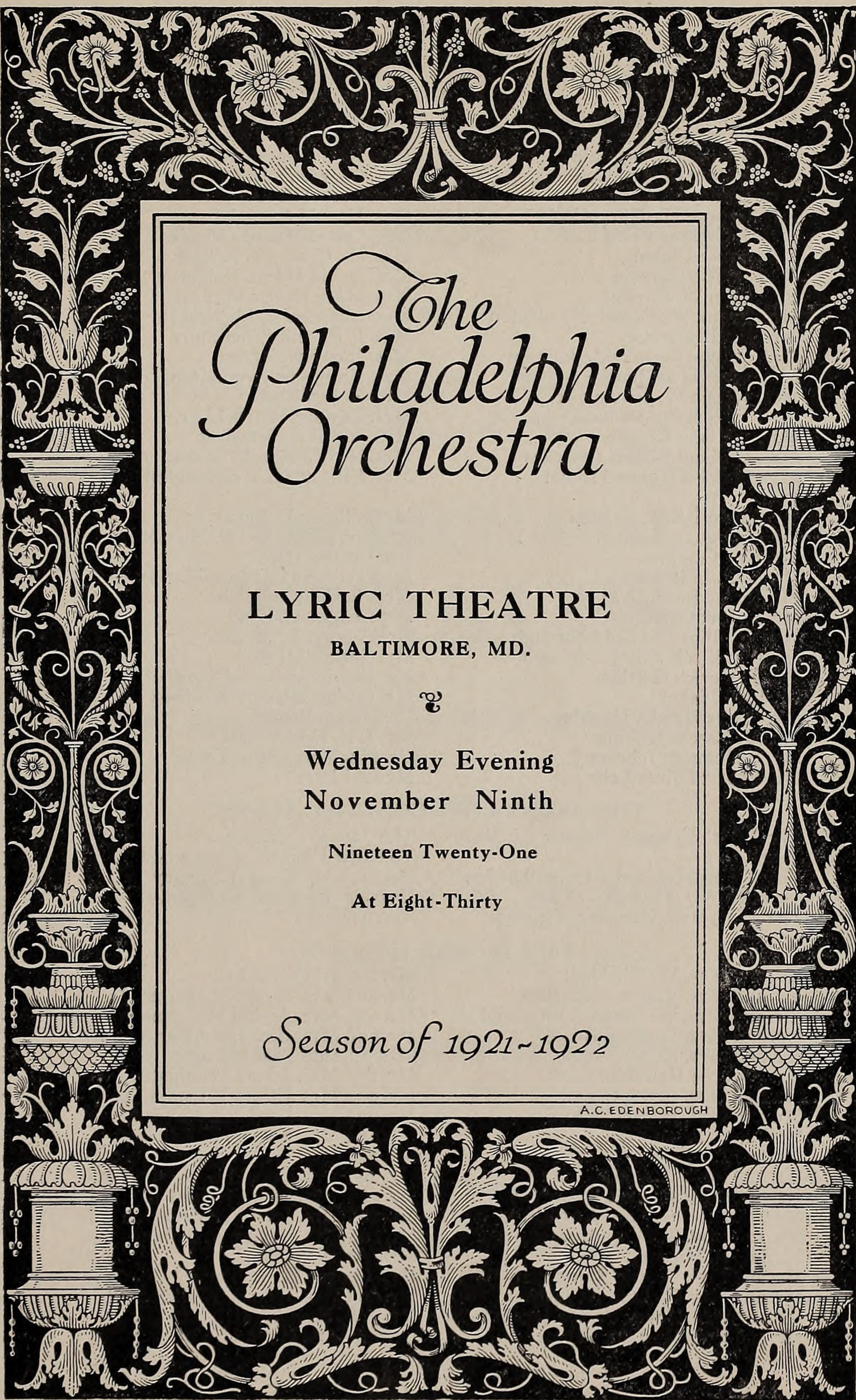
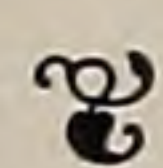


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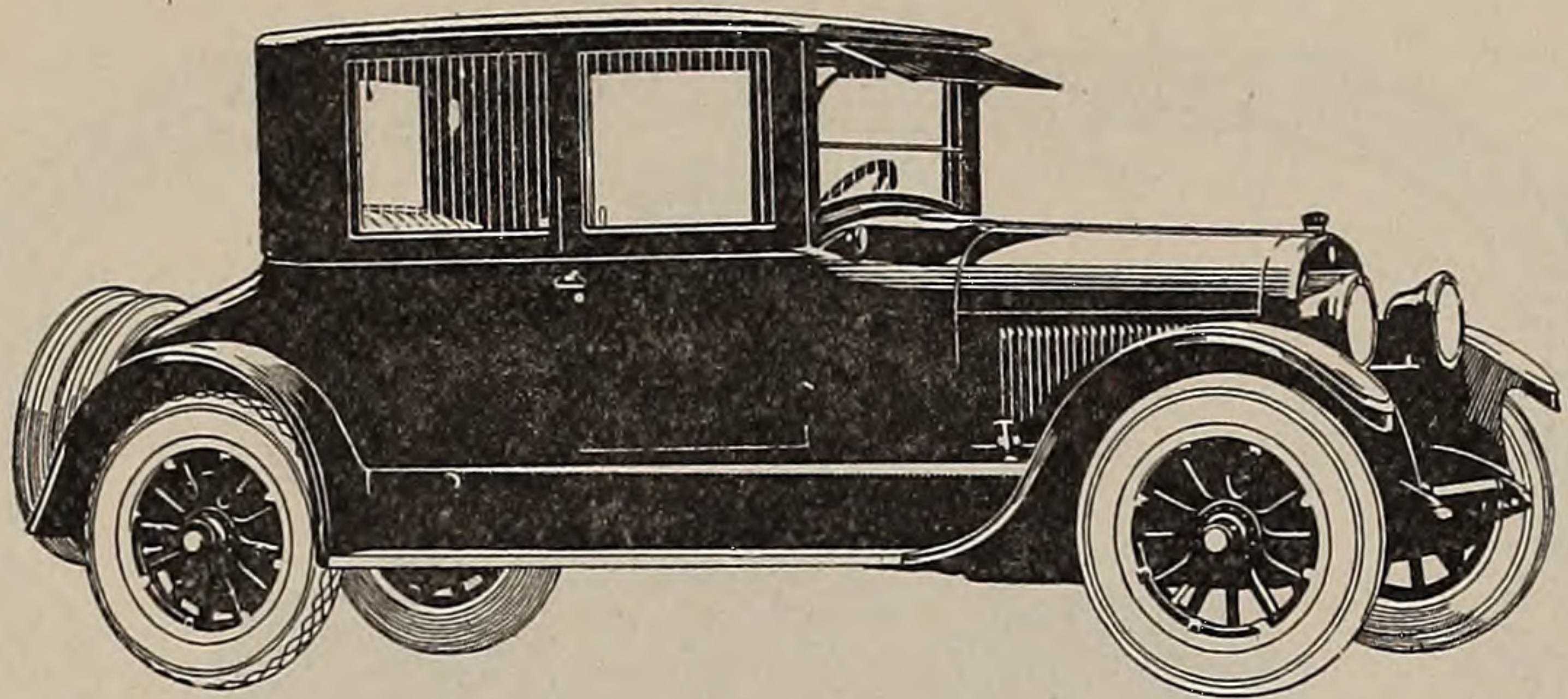
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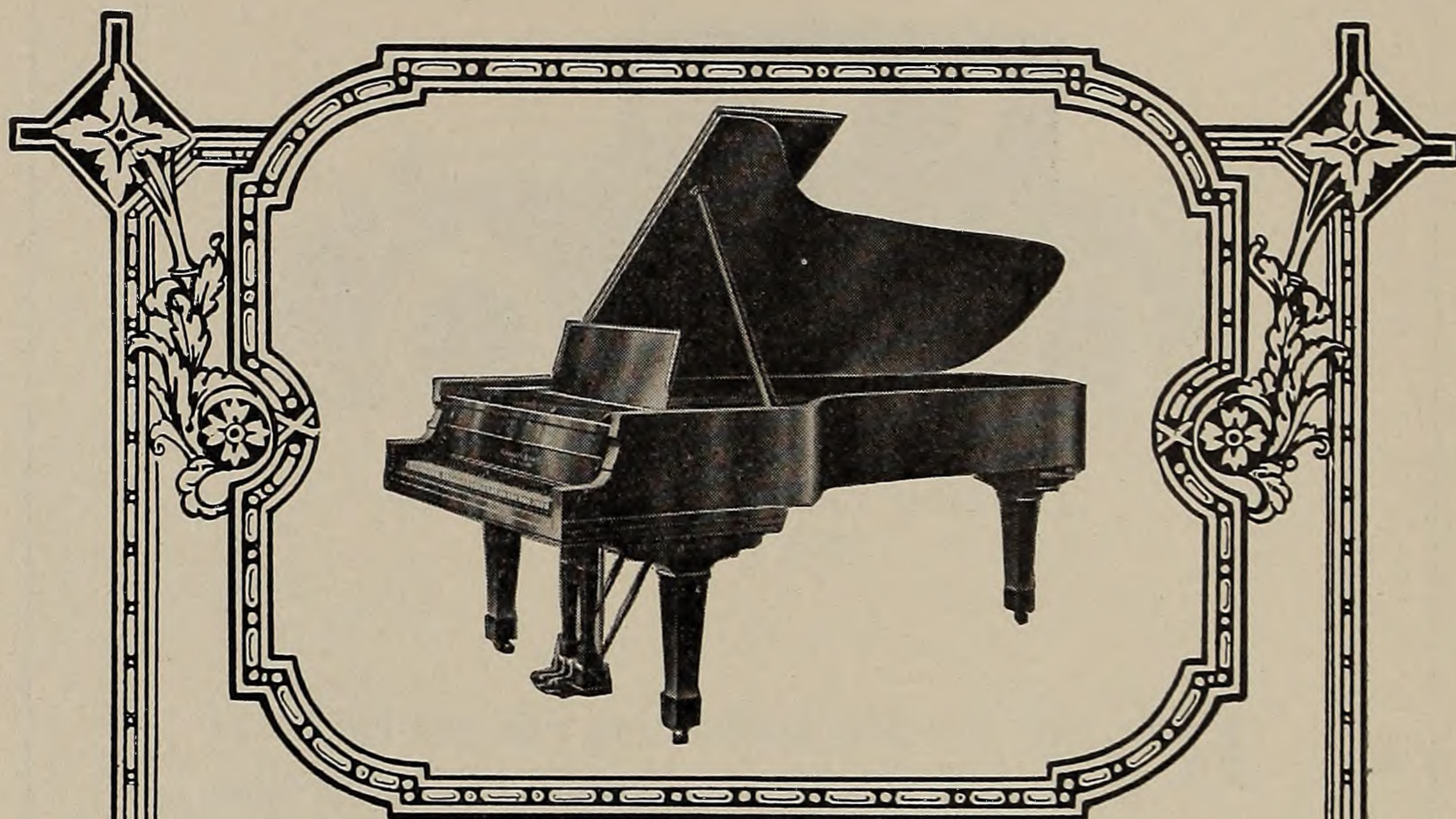
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Program

BERLIOZ

Excerpts from "La Damnation de Faust"

- (a) Menuet des Follets
- (b) Danse des Sylphes
- (c) Marche Hongroise

BRAHMS

Concerto for Violin and Orchestra in D

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

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ERIC SATIE

Gymnopédies

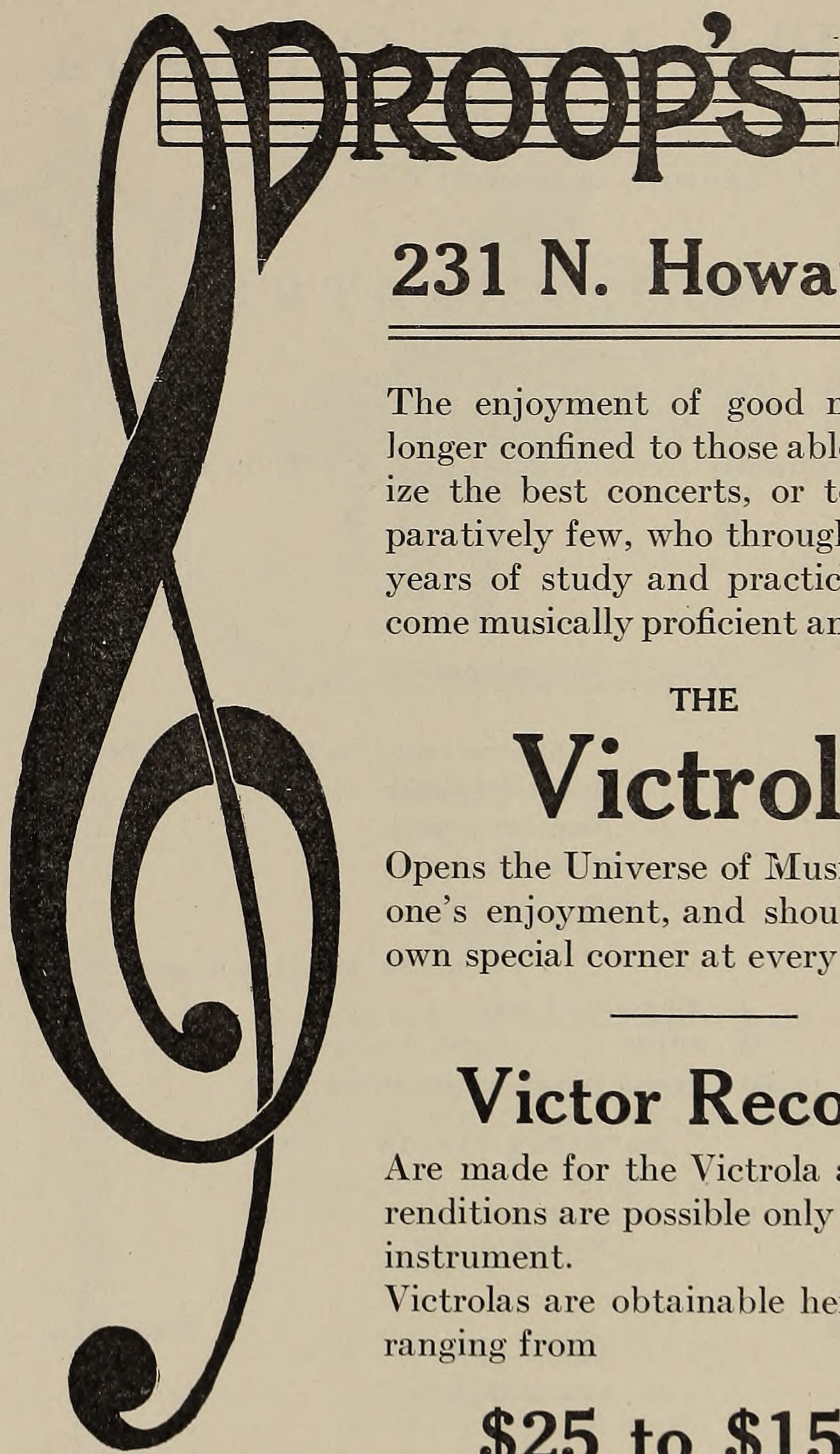
- I. Lent et grave
- II. Lent et douloureux

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Wotan's Farewell and Fire Music from "Die Walküre"

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PROGRAM NOTES

By LAWRENCE GILMAN

Minuet of Will-o'-the-Wisps, Dance of Sylphs, and March Hongroise,
from "The Damnation of Faust"Hector Berlioz

(Born at la Côte St. André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's devil—"perhaps the only operatic devil who carries anything like conviction," as Ernest Newman sagely observed—invokes a serenade by will-o'-the-wisps under Marguerite's window. They flicker and gleam in the wood-wind and in sudden flares of the strings (*Moderato*, D major, 3-4; *Presto*).

The Ballet of Sylphs is danced in the air after Faust has been lulled to sleep on the banks of the Elbe, at the command of Mephistopheles, by gnomes and sylphs. (*Allegro, tempo di valse*, D major, 3-8. The waltz tune is for violins.) "The spirits of the air," says a line in the score, "hover around Faust in his slumber, then disappear one by one."

It was during his travels in Austria, Hungary, Bohemia and Silesia, in 1845-1846, that Berlioz began work on his *Damnation of Faust*, which he had conceived seventeen years before as eight disconnected scenes. In his autobiography he defends with warmth his ingenious expedient for exploiting further the superb version of the Rakoczy March which he had written to thrill the patriots of Budapest. "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust*," he says, "by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. . . . I should not have hesitated in the least to bring him in any other direction if it would have benefited the piece"—or (he might have added) if it had served the excuse for another extraneous number as temptingly effective as the Rakoczy March. "Moral criticism," as Mr. Newman indulgently remarks, "would be wasted on one so naked and unashamed as this!"

Concerto for Violin, in D major, Op. 77Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms remarked to Clara Schumann in 1895 that "one composes only until one's fiftieth year; then the creative power begins to diminish." He was within five years of that dead-line when he wrote his concerto for violin: yet it would be rash to say that in this work there are unmistakable premonitions of impaired creative power. But perhaps Brahms was wrong. The

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most exuberant of all scores, *Siegfried*, was finished in Wagner's fifty-seventh year; and Wagner was fifty-four when he completed that miracle of creative energy, *Die Meistersinger*. Beethoven's inspiration dwelt on the heights after his fiftieth year. As for Brahms himself, there is the puissant Fourth Symphony to confute him: it belongs to his fifty-first and fifty-second years.

* * * * *

This concerto for violin is now forty-one years old. It is still fresh, vivid, companionable.

The main theme of the first movement (*Allegro non troppo*, D major, 3-4), announced at once by 'cellos, violas, bassoons, and horns, suggests that Brahms, drowsing after his Rhine wine (which it was his infamous habit to mix with water), had dreamfully conceived a fantastic marriage of Senta's Ballad and the opening theme of the *Eroica*.

This subject, and three contrasting song-like themes, together with an energetic dotted figure, *marcato*, furnish the thematic material of the first movement. The violin is introduced after almost a hundred measures for the orchestra alone, in a long preface, chiefly of passage-work, as preamble to the exposition of the chief theme. The caressing and delicate weaving of the solo instrument about the melodic outlines of the song themes in the orchestra is peculiarly characteristic of the D major concerto.

This feature is even more pronounced in the second movement (*Adagio*, F major, 2-4), where, after a naïve theme for the oboe, the solo violin, having made its compliments to the opening subject, announces a second theme, which it proceeds to embroider with captivating and tender beauty. Seldom have the possibilities of ornamental figuration developed so rich a yield of poetic loveliness as in this Concerto. Brahms is here ornamental without frivolity, florid without excess; these arabesques have the dignity and fervor of pure lyric speech. They are as wonderful in their way as the embroidery of the strings in the opening pages of Isolde's *Liebestod*, where mere accompaniment figures are made to live with an eloquent vitality of their own.

The Finale (*Allegro giocoso, ma non troppo vivace*, D major, 2-4) is a virtuoso's paradise. The jocund chief theme, in thirds, is stated at once by the solo violin. There is many a hazard for the soloist: ticklish passage-work, double-stopping, arpeggios—the customary *chevaux-de-frise* for the venturesome technician. Also there is much spirited and fascinating music—music of rhythmical charm and gusto.

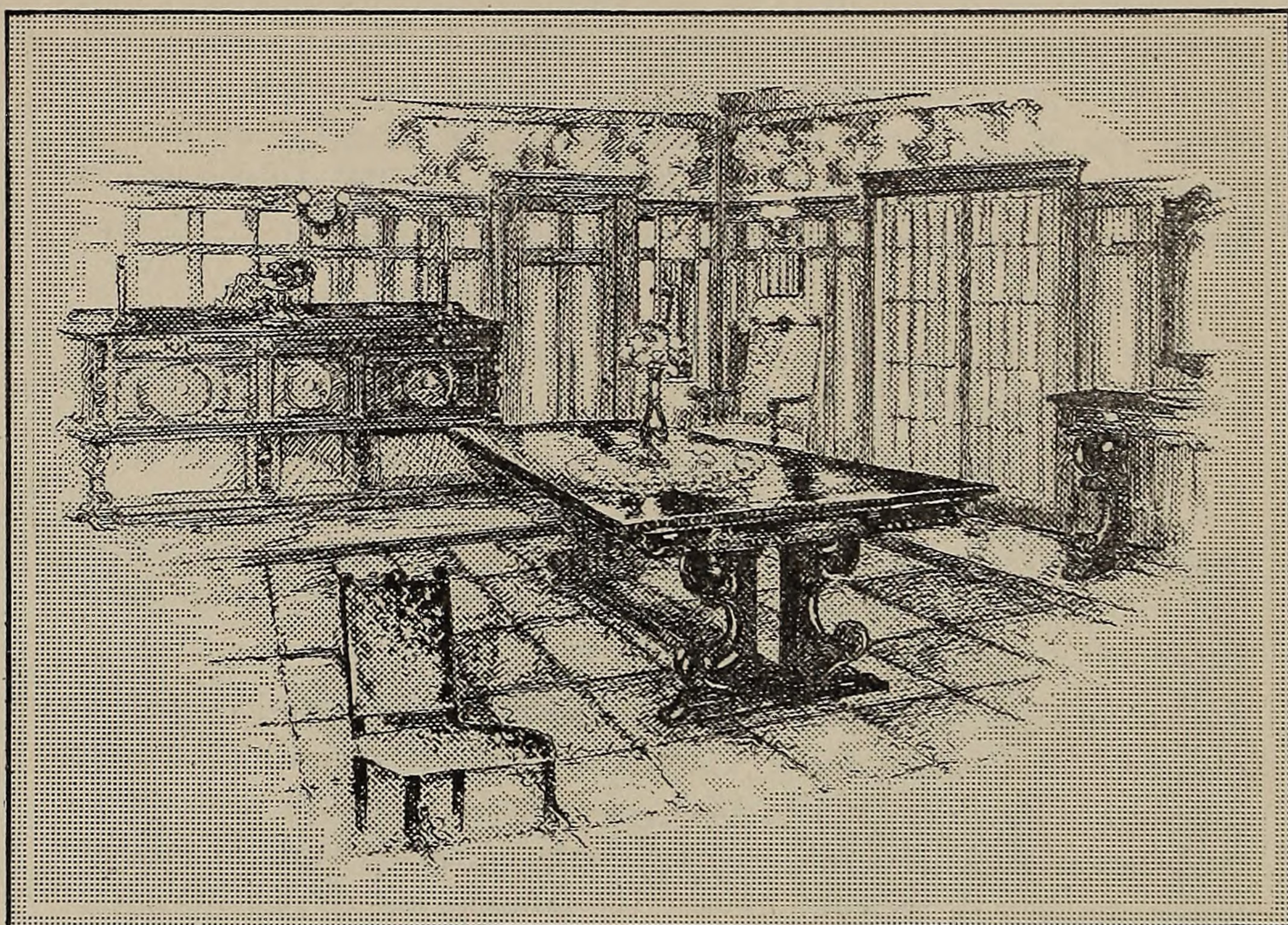
Gymnopédies Eric Satie

(Born at Honfleur, France, May 17, 1886; still living.)

Orchestrated by Claude Debussy

To the casual observer of contemporary music, Eric¹ Satie is known as the eccentric Frenchman who writes music with absurd titles and preposterous

¹ Or "Erick," as they now spell it in Paris.



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directions to the performer—piano works with such titles as *Three Pieces in the Form of a Pear*, *The Dreamy Fish*, *Airs to Make You Run*; printed directions which instruct the pianist to play “on yellow velvet, dry as a cuckoo, light as an egg,” or “without noise,” “with hands in the pockets,” “like a nightingale with the toothache”; or such programmatic indications as the following: “This is the hunt after a lobster; the hunters descend to the bottom of the water. They run. . . . The lobster is tracked. The lobster weeps.”

There is no such test of friendship, remarked George Eliot, as a difference in the sense of humor; and the infantile buffooneries of Satie have done him an ill service with many who have been deterred by these somewhat elephantine gambollings from recognizing, behind the *farceur* and the gamin, the gifted and original musician, the tonal path-breaker, who is the essential Satie. Parodist, clown, poseur, a whimsical and outrageous prank-player, deliberately and joyously engaged in the ancient pastime of making the simple-minded sit up, Satie is nevertheless a considerable figure in modern musical history. At a time when Stravinsky was a boy of nine and Schönberg a youth of seventeen, Satie was writing music extraordinary for its daring and originality. In his *Le Fils des Etoiles* (1891) there are harmonic inventions which sound for all the world like passages to which Stravinsky and Schönberg, twenty years later, were signing their names with a noble gesture of revolutionary defiance; and Satie was writing Debussyisms while Debussy himself was still employing the genteel and perfumed idiom of Massenet.

Satie, the son of a Scotch mother and a French father, studied first with Guilmant, then at the Conservatoire, where he did not shine as a pupil. He played in the Montmartre cabarets and consorted with the wild-eyed Sâr Péladan (Josephin Aimé Péladan), whose grotesque *Salon de la Rose-Croix* he joined in 1892, writing music for plays by Péladan—as, for example, preludes to *Le Fils des Etoiles*, a “Chaldean Wagnerism” in three acts. Satie then resorted to the Schola Cantorum for further study, and in 1911 Ravel made him a subject of excited discussion by playing some of his piano pieces at a concert of the Société Musicale Indépendante.

This singular and baffling person—this “shy and genial fantasist, part-child, part-devil, part-faun,” as Carl Van Vechten calls him in an admirable and pioneering essay, “played on by Impressionism, Catholicism, Rosecrucianism, Pre-Raphaelitism, Theosophy, the *camaraderie* of the cabaret”—has produced voluminously, but music that is chiefly for the piano. For orchestra there exist, in addition to the music for *Le Fils des Etoiles* (1891), three scores: *Uspud*, a “Christian ballet for one person”; a prelude to a play by Jules Bois, *La Porte Héroïque du Ciel* (1893), orchestrated by Roland Manuel—a work satirizing mysticism in music, “which gives a general impression suggesting a ritual being chanted by the voluptuous inmates of a harem”; *Je te Veux*, a “pseudo-sentimental” waltz; *Les Pantins Dansent*, after a poem

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by Valentine de Saint-Point (1912), also orchestrated by Manuel; music for a ballet, *Parade*, devised by Cocteau and Picasso, choreography by Massine, produced at the Châtelet, Paris, by the Russian Ballet, May 18, 1917; a burlesque, *Le Picadilly*; and *Socrate*, a *drame symphonique* for voice and orchestra, in three parts, based on the Dialogues of Plato (Paris, June 7, 1920).

* * * * *

Satie's *Gymnopédies*, originally three piano pieces, were composed in 1888. The first and third have been orchestrated by Claude Debussy.

The Gymnopædia was an annual festival of ancient Sparta, so named from the dances performed by naked youths in honor of Apollo, Artemis, and Leto, to commemorate the Spartan victory over the Argives at Thyrea.

The feast of the Gymnopædiæ was a highly consequential one in Sparta. It lasted, says Rawlinson, for several days, sometimes ten. It was less a religious festival than a great spectacle, wherein the grace and strength of the Spartan youth were exhibited to their admiring countrymen and to foreigners. "The chief ceremonies were choral dances, in which wrestling matches and other gymnastic exercises were closely imitated, and which served to show the adroitness, activity and bodily strength of the performers. These were chiefly Spartan youths, who danced naked in the forum, round the statues of Apollo, Diana, and Latona. Songs in celebration of the noble deeds performed by the youths—as the exploits of Thyrea and Thermopylæ—formed a portion of the proceedings at the Festival.

* * * * *

Satie has conceived these dances as slow, grave, processional in tone, suavely and serenely classical in spirit. Some have refused to take at their face value the dignity and charm, the poised and lovely simplicity of these pieces, and have chosen to see in them merely "delightful parodies of the dull monotony and sentimentality of conventional dance-rhythms." But that is to assume that Satie, even at twenty-two, was a confirmed, relentless, and indefatigable parodist,—which is unlikely. Even a parodist must have his days of rest.

Debussy has scored both pieces with exquisite discretion. The first employs two flutes, one oboe, four horns, and strings. The horns and all the strings, except the double-basses and a solo violin, are muted throughout. For the second piece, two harps and cymbals are added to the orchestra.

Wotan's Farewell and Magic Fire Scene, from "Die Walküre,"

Richard Wagner

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

The scene is a wild mountain height, bordered by dark pine-woods, across which a tempest has lately driven its storm-winds and flying clouds. Far below are the forest-fringed slopes and valleys, still echoing with the distant thunder and the panic-stricken flight of the Valkyrs across the sky. The spruce and the cedars stand black and gaunt against the sunset, now cleared

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JOHN P. DOYLE, MANAGER.

of storm and cloud, and fading through orange and amethyst and violet into a tranquil evening loveliness. On the open rocky space at the summit, stained at first with the flooding crimson of the west and barred with the long shadows of the cedars, stand two tragic and sorrowful figures—Wotan, uneasy lord of earth and heaven, a struggling and frustrate god, and his dearest child, Brünnhilde, who has defied his commands, while expressing the secret desire of his heart, by protecting Siegmund his son against the god's decree of death, and who must now suffer banishment and degradation.

As the dusk gathers about the mountain-top and the slanting shadows of the pine-trees lengthen at their feet, while the light pales in the west and the mists hide the distant valleys and the blue deepens luminously above, Wotan, his heart breaking, takes leave forever of Brünnhilde—now deprived of her godhead and all its powers. He lays her down in an enchanted sleep, draws her helmet over her closed eyes, and covers her with her long warshield, to slumber under the lonely firs through many a dawn and moonrise and mountain storm, until she is wakened by a hero who, indifferent to Wotan's spear and to the girdling flames which the god evokes to guard her couch, shall pass unfearful through the blazing hedge. With Loge's terrible fire leaping against the blue-black sky as if it would lick the stars, and brightening the armor of the quiet sleeper underneath the pines, Wotan, the lord of creation, lingeringly turns his back on that which was more dear to him than anything in heaven or earth save pride and power, and disappears slowly down the mountainside.

* * * * *

Wagner has set these scenes and happenings and emotions to music of such noble height and living fulness of song that it seems, as Charles Doughty said of the poetry of Chaucer, "as if his vein flowed from the island-wells of Nature herself." If sheer sublimity, and a depth of sorrowful tenderness that turns the heart to water, are anywhere in music, they are in these infinitely touching pages wherewith Wagner closes the second chapter of his mighty tale of gods and men and destiny, set amid the pageantry of clouds and winds, woods and hills, dawns and sunsets, and the deep places of the earth and sea. These "ancient streams and far-descended woods" are peopled by gnomes and nixies, giants and gods and heroes, garrulous beasts and prophylactic birds. Yet the true wonder of Wagner's magic fairyland is that it is drenched in the colors of human life.

This great dreamer, who might have been content merely to remain "sole-sitting by the shores of old Romance," has done a wonderful and unprecedented thing—he has made this cumbrous and somewhat childish apparatus, overloaded though it is with metaphysical and symbolistic baggage, the vehicle for music that sweeps the gamut of humanity's inward life: that loves and exults, through the figure of Siegfried, with all that is jocund and unworn and blithe in the souls of men; for whom the tragic struggle of Wotan against himself, the groping passion of Sieglinde, the great-heartedness of Brünnhilde, are timeless symbols of the lives and destinies of men and women. Almost one might say of him (ignoring the caution of Henry James) that he knew, in truth, "the last word of every human heart."

* * * * *



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We watch the old god, weary and proud and sorrowful, as he embraces the beloved daughter that he is never to see again. And as we listen to the overpowering Farewell, and to the epilogue which follows it, that indescribable symphonic pattern woven out of a half-dozen of the most wonderful inventions in all Wagner,—the mysterious theme of Erda the Earth-mother, the exquisite Slumber Song, the mighty theme of Siegfried the deliverer, the miraculous evocation of Loge's magic flames, the solemn and haunting theme of Fate, the divinely tender music of the Farewell,—as we listen, we know that this is no longer Wotan the lord of earth and heaven, but something less and more: the eternal father among men, a mortal like ourselves, familiar and pitiful, his heart breaking as he looks back upon the treasured dearness that he is never to see again.

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HARRY ALEINIKOFF
ALEXANDER ZENKER
OTTO MUELLER
DAYTON M. HENRY
JOSEF CHUDNOWSKY
HARRY CHAZIN
SAMUEL OLLSTEIN
ALEXANDER J. THIEDE
H. H. WEINBERG
FRANK DELLI GATTI
PAUL PITKOWSKY

Second Violins

DAVID DUBINSKY
IRVING J. BANCROFT
DOMENICO BOVE
JACOB SIMKIN
DAVID COHEN
PAUL FILLSACK
H. CAMPOWSKY
JOHN W. MOLLOY
A. GORODETZKY
JOSEPH BRODO
BENJAMIN D'AMELIO
EMIL KRESSE
HENRY SCHMIDT
MILTON BORNSTEIN
H. I. BROWN

Thaddeus Rich
Assistant Conductor

Violas

ROMAIN VERNEY
SAM ROSEN
HENRY J. MICHAUX
ERICH HALTENORTH
B. F. LEVENTHAL
PHILIP BANSBACH
LEONARD EPSTEIN
HENRY ELKAN
GUSTAVE A. LOEBEN
RUDOLPH ENGEL
MAURICE KAPLAN
NATHAN FREY

Violoncellos

MICHEL PENHA
WILLIAM A. SCHMIDT
PHILIP SCHMITZ
EMIL FOLGMANN
CARL KNEISEL
BERNARD SIEGERT
FRANK S. WATSON
B. GUSIKOFF
SAMUEL KLIACHKO
RAYMOND J. HALL
ADOLPH VOGEL
ISADORE GUSIKOFF

Basses

ANTON TORELLO
A. HASE
S. ELKIND
NATHAN CAHAN
J. BYRON SHANNON
LOUIS BOEHSE
MATYAS PAULI
JULIUS BIELO
RUDOLPH FAHSBENDER
VINCENT LAZZARO, JR.

Flutes, Piccolos, Alto Flute

W. M. KINCAID
JOSEPH LA MONACA
JOHN A. FISCHER
HANS SCHLEGEL

Horns

ANTON HORNER
JOSEPH HORNER
OTTO HENNEBERG
ALBERT RIESE
P. ANTONELLI
JOHN D'ORIO
Alfred Zoellner
William Koch

Harp

VINCENT FANELLI, JR.
F. Nicoletta

Oboes, Oboe D'Amore, English Horn and Heckelphone

MARCEL TABUTEAU
EDWARD RAHO
LEWIS RAHO
P. HENKELMAN (English Horn Solo)

Tympani

OSCAR SCHWAR
EMIL KRESSE

Batteries

HENRY MAYER, JR.
GUSTAV MAYER

Celesta

HEDDA VAN DEN BEEMT

Clarinets, E Flat Clarinet and Bass Clarinet

DANIEL BONADE
LUCIEN CAILLIET
PAUL ALEMANN
JULES J. SERPENTINI
PAUL FILLSACK

Trumpets

ERNEST S. WILLIAMS
S. GUSIKOFF COHEN
B. SCHREIBMANN
RUDOLPH ENGEL

Euphonium

GEORGE O. FREY

Saxophones

Albert Knecht
George Koehler
Walter Schoppe
Ferdinand Paul

Bassoons and Contra-Bassoon

RICHARD KRUEGER
WILLIAM CONRAD
HERMAN MUELLER
HENRY BIELO

Trombones

GARDELL SIMONS
PAUL P. LOTZ
C. E. GERHARD
George O. Frey
F. Schrader
Fred. C. Stoll
A. Walter Geller

Librarian

HARRY A. WIEGAND

Tubas

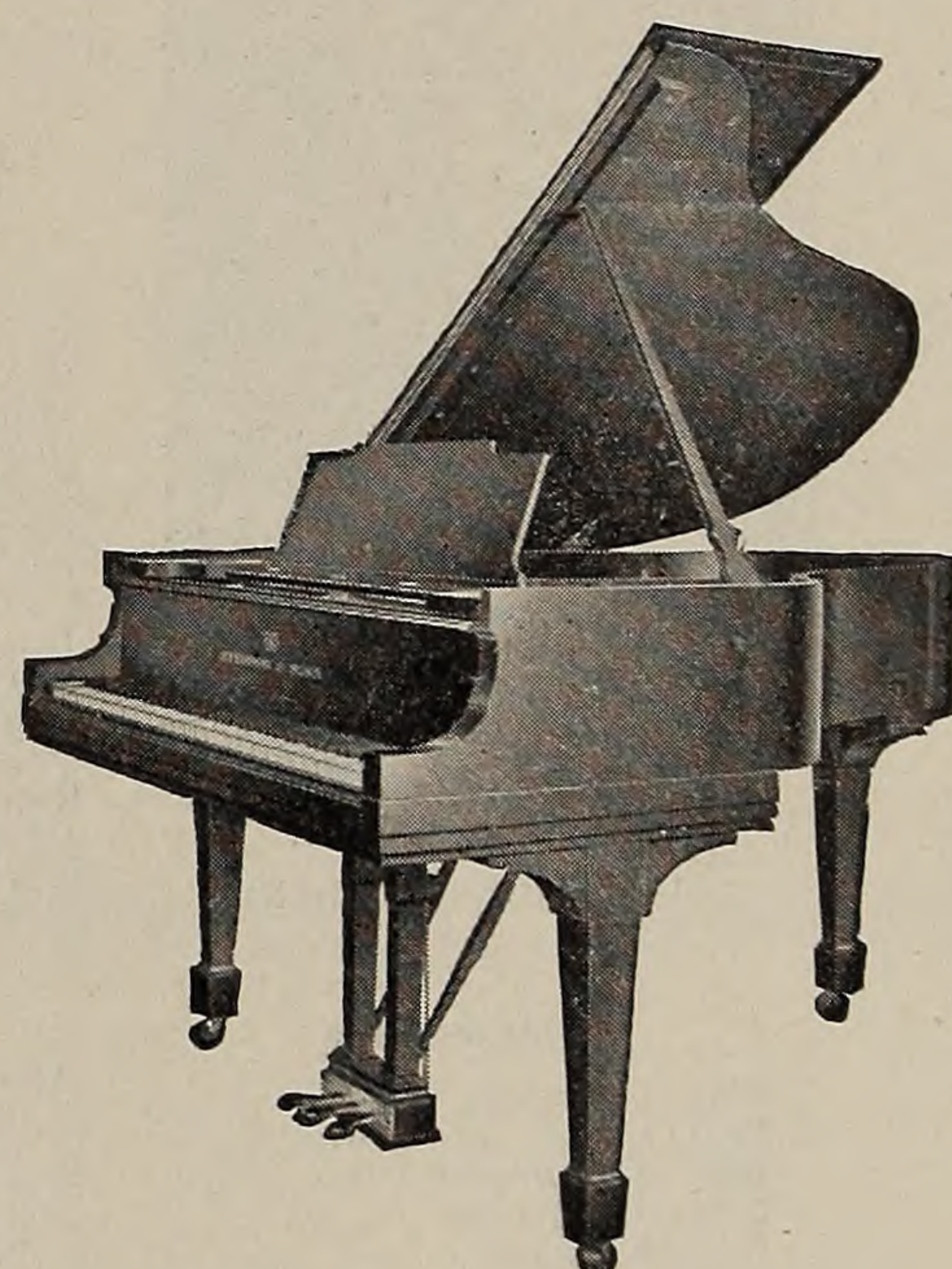
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